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NOVELLO'S ORIGINAL OCTAVO
EDITION.

DA PALESTRINA.

MISSA PAPAE MARCELLI

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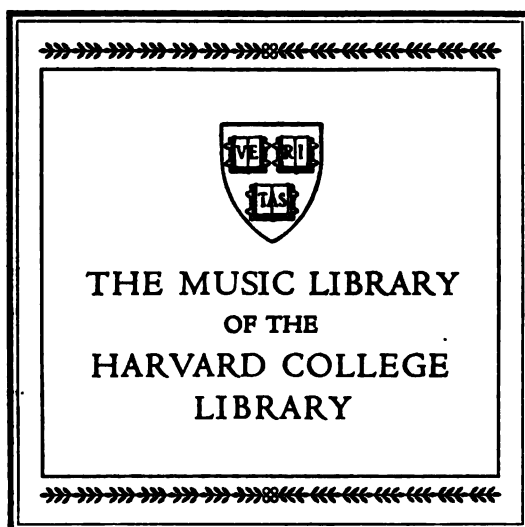
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MISSA PAPAE MARCELLI.

NOVELLO'S ORIGINAL OCTAVO EDITION.

REVISED EDITION.

MISSA PAPAE MARCELLI

(SIX PARTS)

COMPOSED BY

G. PIERLUIGI DA PALESTRINA.

EDITED FOR THE USE OF THE BACH CHOIR BY

OTTO GOLDSCHMIDT,

MEMBER OF THE ROYAL SWEDISH AND ROYAL ACADEMY OF MUSIC, LONDON;
DIRECTOR OF THE BACH CHOIR.

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EDITOR'S NOTES

ON THE COMPLETE EDITION OF

PALESTRINA'S "MISSA PAPAE MARCELLI."

As published in the "Bach Choir Magazine" (Numbers 12, 13, 14, 5, and 6).

THE prevalent abuses in the Church music of the sixteenth century—or what were deemed such—had been brought under the notice of the Council of Trent, at one of its meetings in September, 1562, coupled with a proposition for the abolition of all music in public worship save that of the Gregorian Plain-Chant. This proposition was however rejected by the Fathers of the Council with the words "Non impediās musicam." They only decreed the exclusion of all mundane music from the sacred services, and prohibited the use of melodies and chants associated with secular words and songs.

Accordingly Pope Pius IV., himself a great lover of music, appointed a "congregation" of eight Cardinals, in August, 1564, to carry into effect the said resolution. They again appointed two of their number, Cardinals Vitellozzo Vitellozzi and Carlo Borromeo, to initiate the desired reform and confer with the singers of the Papal Choir thereupon.

After repeated conferences, it was decided to call in the aid of Pierluigi (Palestrina), who at the time was Musical Director and Composer of the Cathedral Church S. Maria Maggiore at Rome, and had once been a member of the Papal Choir, in order that he should write a Mass, which, if successful in meeting the objections brought forward at the Council of Trent, should serve as a model in future, and that, in the contrary case, regulations must be made in accordance with the decree of the Council.

Cardinal Carlo Borromeo (a relative of the reigning Pontiff) was charged to give Palestrina the commission, on which occasion he appears to have impressed on the composer the importance of his task, as the continued support to music on the part of the Pope and the appointed Congregation would depend on its success.

Pierluigi, thinking it unwise to stake the fate of music on one single work, wrote *three* Masses—all for six voices, although with different distributions of the parts; the first is in Mode III., the second in Mode VII., and the third the "Missa Papae Marcelli." On their completion, all three were privately performed by the Pontifical Choir at the Palace of Cardinal Vitellozzo, in the presence of the appointed congregation of Cardinals (April 28, 1565), when the palm was given to the *third*, afterwards known as the Mass of Pope Marcellus; and while Pierluigi was enjoined to

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persevere in this style and hand it down to posterity by his pupils, it was decided that no alteration in the service of the Church should be made except in adopting the tone and style of these three Masses as a standard.

Hereupon, Pius IV. ordered this Mass to be performed before him in the Sistine Chapel (June 19, 1565), when he is said to have made use of the following words: "*Queste dovettero essere le armonie del cantico nuovo, che Giovanni l' apostolo udì cantare nella Gierusalemme trionfante, delle quali un' altro Giovanni ci dà un saggio nella Gierusalemme viatrice.*"

The foregoing historical sketch, which has been compiled from the Abbé Baini's biography of Palestrina (German edition by Kandler, with notes by Kiesewetter. Leipzig: 1834), would seem in itself to offer a sufficient reason for including so remarkable a work in a collection of select vocal part-music. It remains, therefore, for the Editor to state the sources whence he has drawn his version for this edition and to refer to one or two other points.

The reading here given has been collated with three modern printed editions, English, French, and German.

- (a) Novello's "Selection from the works of Palestrina." *
- (b) Niedermeyer's Collection for the Society of Sacred and Classical Music, founded in Paris in 1843, under the direction of the Prince de la Moskowa.† Eleven volumes, octavo.
- (c) Proske's edition of the original Mass, together with its concurrent arrangements for four voices, and eight voices respectively, by Anerio and Suriano, published by Schott, of Mainz, in 1850.‡

These three editions, in the main, agree in the *musical* reading of the original six-part Mass, though the sentences of the text are often differently assigned, and the syllables variously divided.

Novello's contains a few marks of expression, the French a great many, and Proske's none. As for practical purposes, Novello's and Proske's editions have separate vocal parts in the old clefs; while the French edition is in full score only, and being out of print is rarely to be met with.

* "A Selection from the works of Palestrina, the Prince of Music"—in Vocal Score, with an accompaniment for the Organ or Pianoforte. Arranged by J. M. Capes, the whole carefully revised by Vincent Novello. London: Novello & Co.

† Recueil des Morceaux de Musique Ancienne, exécutés aux Concerts de la Société de Musique Vocale, religieuse et classique, fondée à Paris en 1843, sous la direction de M. le Prince de la Moskowa. Sous-directeur de la Société, L. Niedermeyer. Paris, chez Pacini, Editeur des œuvres de la Société.

‡ Missa Papae Marcelli triplici concentu distincta, videlicet: I. Joannis Petri Aloysii Praenestini (Giovanni Pierluigi da Palestrina) Missa Papae Marcelli Genuina Sex Vocum.—II. Missa eadem ad Quatuor Voces reducta Auctore Joanne Francisco Anerio.—III. Eademque Missa duplici choro Octo Vocibus concinenda Auctore Francisco Suriano. Triplicem hanc Missam juxta editiones principes fidelissime in partitionem redegit eamque prima hac unione excusam publicavit Carolus Proske. MDCCCL. Maguntiae, Londinii et Bruxellarum ex taberna musices B. Schott filiorum.

In all cases where doubts have arisen, in consequence of differences between these three editions, the Editor has followed Proske, in determining the reading both of the words and the music; and he has done so, independently of other reasons, because Proske's splendid edition comprises the arrangements of the work, reduced for four voices by Francesco Anerio, and extended to eight, by Suriano, both of whom were gifted composers, at the time, and, indeed, Palestrina's successors as musical directors at the Papal churches in Rome.* This edition has even adopted Proske's method of treating the words "*Kyrie*" and "*eleison*," in the opening movement of the Mass—a method still in use at Ratisbon, as shown by the latest edition of this Mass (published by Haberl, in August, 1876). The arrangement of the word "*Kyrie*" in three syllables, and of the "*lei*" (in "*eleison*"), in two, can, if preferred, be easily accomplished in practice, if indeed it is not instinctively done by the vocalist, while singing.

It appears that both Anerio's arrangement (which passed through many editions between 1626—1689) and Suriano's were much used; and Proske, in editing and publishing them simultaneously with the genuine Mass, has not only conferred a boon upon musical literature, but enabled any subsequent editor to establish a fairly correct reading in doubtful cases of tonality, accidentals, and text, by referring to the other two arrangements which were in practical use at the time, and long after.

The present edition may then not unjustly claim to be correct both as to music and text, and it differs from the Composer's original intentions only in the distribution of voices.

The six-part (original) Mass is for soprano, alto, two tenors, and two basses. The constitution of the Bach Choir (which the Editor takes to be a fair type of similarly constituted Associations, and of such as would be interested in music of this kind) did not permit of retaining two tenor parts of exceptional height, while two different soprano parts could easily be supported; he has therefore given the original alto part (also unusually high) to the second soprano, and has assigned the first tenor part to the alto. That objection may be raised to this liberty the Editor is fully aware; the answer however is obvious: no sopranos, in our sense of the word, were employed at all in the original performance of this work, nor is it easy to realise how tenors—allowing even for the difference of pitch from that now prevailing—got through parts which taxed so severely and incessantly their highest notes; as it is, the Editor had to assign a large portion of the remaining tenor part (second tenor with Palestrina) to the second alto and counter-tenor. It consequently becomes a question

* Proske in his *preface* (Ratisbon, April, 1850) specifies the several editions from which he has compiled his version, and says: "*In Uebersetzung aller drei Partituren wurde die sorgfältigste Treue befolgt, und weder in Noten noch Text die mindeste Abweichung von den Originalen für nöthig erachtet.*"

of allowing these grand models to remain a dead letter, or of making them practically useful with the means at command in our time.

It is this which the Editor has earnestly desired to do ; with that view he has at first tentatively put before the members of the Bach Choir short extracts from works of the great mediæval Italian composers, which sufficiently impressed both performers and listeners, to encourage, at all events, the completing of the present work.

For practical reasons, also, marks of expression have had to be introduced. As already mentioned, they are contained in two of the three editions referred to ; the French edition, if over-elaborate in its marks, has still been of use to the Editor, as conveying, in his opinion, the outcome of instinct and tradition with regard to the Music of the National Church in France.*

With this reservation, the marks of expression are of course based on individual opinion ; but the Editor thinks it well to state that he has endeavoured to introduce them as sparingly as possible, and that he has done so after much reflection and consultation with others interested and trained in this kind of music.

Finally, it should be stated that, for practical reasons only, the old genuine clefs were regretfully abandoned in this edition. For the tenor part the Editor has made use of the double G clef ; this relieves the monotony of four successive G clef lines, and has a warrant not only in the precedent of its use in some of the late Mr. Oliphant's editions of ancient music, but, logically, a justification as well in the injunction (printed or implied) in all modern vocal scores to sing the tenor part an octave lower than the placing of the notes as governed by the G clef would warrant.

OTTO GOLDSCHMIDT.

LONDON, October, 1880.
(r. ed.)

* In the Preface to this edition Prince de la Moskowa dwells at some length upon the way in which, vouchsafed by tradition, this kind of music ("dite à la Palestrina") should be performed. Among the directions there given, it may perhaps be well to cite the following. That of course it was intended to be sung without instrumental accompaniment ; that notwithstanding the semibreve being the divider, the *tempo* is to be generally animated ; that no harsh or exaggerated *forte* nor shouting are to be made use of, but gentle accents (emphasis) at the entry of phrases and their imitation in other parts, as also on the frequently occurring syncopated notes ; lastly, that, as a rule, this music should be sung as *legato* as possible and with great tenderness, and, in point of time, with elasticity.

Attention should be called also to the remarks and suggestions made on the mode of performing music of the Palestrina school in Mr. W. S. Rockstro's admirable article, "Mass," in Grove's "Dictionary of Music" (1879).

To Mr. Rockstro the Editor desires to offer thanks for very valuable advice given him before revising the complete edition with the view to the public performance of the entire Mass by the Bach Choir.

Easter, 1881.

(r. ed.)



Kyrie Eleison.

Soprano I. *p* Ky - rie e - lei -

Soprano II. *p* Ky - rie e - lei -

Contralto I. *p* Ky - rie e - lei - son,

Contralto II and Tenor.*

Bass I.

Bass II. *p* Ky - rie e - lei -

* For obvious reasons the highest portion of this part has occasionally been given to the second Alto only. The line... in all cases indicates this, and rests are then given to the Tenor part. Occasionally also the Tenor only should sing, which is indicated by rests given to the Alto part on the upper portion of the Stave. Where there are no rests all are meant to sing. The Counter Tenors always sing with the Alti.

son, e lei son, **A**

son, Ky ri e e lei son, Ky

Ky-rie e lei son, Ky ri

Ky ri e lei son, Ky ri e

Ky ri e lei son, Ky

son, **mf** **A** Ky ri e

ALTO.....

dolce Ky ri e e lei son *poco a* Ky ri e e

ri e e lei son, Ky ri e e lei

e e lei *poco a*

ALL. e lei son, Ky ri e e lei *poco a*

rie e lei son, Ky ri e e lei *poco a*

e lei son, Ky ri e e lei son, *dolce*

ALTO.....

poco cresc. *f*

lei son, e lei son, Ky - rie e

poco cresc. *f*

son, Ky - rie e lei son, e lei

poco cresc. *f* *dim.*

son, Ky - ri e e lei son, e lei

poco cresc. *f*

son, e lei son, e lei

poco cresc. *f*

son, Ky - ri e e lei son, Ky - ri e e lei

mf *f*

e lei son, Ky - ri e e lei son,

B *dim.* *p* *dim.*

lei son.

dim. *p* *pp*

son, Ky - rie e lei son.

p *pp*

son, e lei son, Ky - rie e lei son.

dim. *p* *dim.* *pp*

mp TENOR. son, Ky - rie e lei son.

pp

son, Ky - rie e lei son, e lei son.

mf *dim.* *p* *pp*

B Ky - rie e lei son, Ky - rie e lei son.

(This may be sung by a Semi-Chorus or by Solo Voices.)

pp

Chri - ste e - lei - son, e - lei - son, —

pp

Chri - ste e - lei - son, Chri -

pp

Chri - ste e - lei - son, —

p

Chri - ste e -

pp

Chri - ste e - lei - son, e - lei - son,

p

Chri - ste e -

C un poco cresc.

— Chri - ste e - lei - son, Chri -

un poco

- ste e - lei - son, Chri -

un poco marcato

son, Chri - ste,

p

- lei - son, e - lei - son, Chri - ste e -

Chri - ste e - lei - son, Chri - ste e -

- lei - son, Chri - ste e - lei - son, *C*

ste e lei son, Chri ste,

cresc. ste e lei son, Chri ste e lei son,

crescendo Chri ste e lei

ALTO..... TENOR only *p*

lei son, Chri ste e lei son, Chri

un poco cresc. lei son, Chri

mf Chri ste e lei son,

Chri ste e lei son, e lei son, Chri

f Chri ste e lei son, Chri ste e

f son, e lei son, Chri ste e lei son,

cresc. ste e lei son, Chri ste e lei son, e

dim. ste e lei son, Chri ste e

f Chri ste e lei son,

D

FULL CHORUS.

The musical score is written for six voices, arranged in three pairs. The top pair uses treble clefs, the middle pair uses alto clefs, and the bottom pair uses bass clefs. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The lyrics are 'Kyrie eleison'. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation like accents. A large 'E' is placed at the end of the first staff. The word 'ALTO' is written above the fourth staff. The lyrics are: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

f Kyrie eleison, Kyrie eleison.

f Kyrie eleison, son,

f Kyrie eleison, son,

ALTO... *f* Kyrie

f Kyrie

f Kyrie eleison, Kyrie

E

legato

lei son, Ky.

Ky rie e lei son,

Ky rie o lei son, Ky rie e lei.

e lei son, e lei.

rie e lei son, e lei.

rie e lei son, Ky rie o.

F *pesante* *poco a poco dim.*

rie e lei son, Ky rie e lei.

pesante *poco a poco*

Ky rie e lei son, Ky ri e e lei.

pesante

son, Ky ri e e lei son, Ky ri.

ALTO. *ALL.* *dim* **P**

son, Ky rie e lei son, Ky.

pesante

son, Ky rie o lei son,

pesante *dim. poco a poco*

lei son, Ky rie e lei.

F

dim. sempre
legato - son.

dim. sempre *pp*
Ky - rie e - lei - son.

dim. sempre *pp*
e - lei - son.

ALTO. ALL
- son, Ky - rie e - lei - son.

dim. *al pp*
- lei - son, Ky - ri - e e - lei - son.

dim. sempre *> pp*
- son, e - lei - son.



Gloria in excelsis.

Intonation (Solo.)



Tutti.

Soprano I.



Soprano II.



Contralto I.



Contralto II.
and
Tenor. *



Bass I.



Bass II.



*Tranquillo.***A**

- lun - ta - tis, lau - da - mus te, be - ne - di - ci - mus te,

- lun - ta - tis, lau - da - mus te, be - ne - di - ci - mus te

- lun - ta - tis, be - ne - di - ci - mus te, a - do - ra - mus

ALTO.
Tenor & Cello.
lau - da - - mus te, a - do - ra - mus

- lun - ta - tis be - ne - di - ci - mus te,

lau - da - mus te, **A** a - do - ra - mus

*Vivo.***B**

f glo - ri - fi - ca - mus te. **p** Gra - ti - as a - gi - mus ti - bi pro-

f glo - ri - fi - ca - mus te. **mp** Gra - ti - as a - gi - mus ti - bi

te, **f** **ALL.** Gra - ti - as a - gi - mus ti - bi **ALTO.**

te, glo - ri - fi - ca - mus te. **p** Gra - ti - as a - gi - mus ti - bi pro-

f glo - ri - fi - ca - mus te. **mf** pro-

te, **p** Gra - ti - as a - gi - mus ti - **B** - bi

- *scen* - - *da* - - *f* *marcato*

- pter mag- nam glo- ri- am tu - - am.

mf *f*

tu - - am. Do- mi- ne De- us. Rex Coe - les -

f

Do- mi- ne De- us, Rex Coeles -

crescenda

- pter mag- nam glo - ri - am tu - am.

f *marcato*

- pter mag- nam glo- ri- am tu - - am. Do- mi- ne De - us, Rex

f

Do- mi- ne De- us, Rex Coeles -

f *C* *p*

De - us Pa- ter om - - ni- po- tens. Do- mi - ne Fi - li, Do - mi- ne

p

- tis. Do- mi - ne Fi - - li, Do - mi- ne

p

- tis. Do- mi - ne Fi - - li, Do - mi- ne

f *fall.* *p*

De- us Pa- ter om - ni- po- tens. Do - mi- ne

f *p*

De - us Pa- ter om - - ni- po- tens. Do - mi- ne

p

- tis. *C* Do- mi - ne Fi- li, Do - mi- ne

Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te Je - su Chris -

Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te Je - su Chris -

Fi - li u - ni - ge - ni - te, Je - su Chris -

ALTO... *f* *mf* *ALL.* Je - su Chris -

Fi - li, u - ni - ge - ni - te

Fi - li u - ni - ge - ni - te Je - su Chris -

poco a poco dim. *D* *pp* *p*
- te, Je - su Chris - te. Do -

poco a poco dim. *pp*
- te, Je - su Chris - te. Domi - ne De - us, Ag - nus De - i,

poco a poco dim. *pp*
- te, Je - su Chris - te. Domi - ne De - us, Ag - nus De - i

poco a poco dim. *pp* *ALTO* *p*
- te, Je - su Chris - te Ag - nus De - i, Do -

mp *pp*
Je - su Chris - te, Domi - ne De - us, Ag - nus De - i,

poco a poco dim. *pp* *p*
- te, Je - su Chris - te. Do -

D

- mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -

Fi - li - us Pa - - tris,

Ag - nus De - i, Fi - li - us Pa -

- mi - ne De - us, Agnus De - i,

Fi - li - us Pa -

- mi - ne De - us, Ag - nus De - i,

- tris, Fi - li - us Pa - - - tris.

Fi - li - us Pa - tris, Fi li - us Pa - - tris.

- tris, Fi - li - us Pa - - - tris, Pa - - - tris.

Fi - li - us Pa - tris, Fi - li - us Pa - - tris.

- tris, Fi - li - us Pa - - - tris.

Fi - li - us Pa - tris, Fi - li - us Pa - tris.

Tranquillo.

Qui tol-lis pec-ca-ta mun - - - di, Mi-

Qui tol-lis pec-ca-ta mun - - - di, Mi - se-re-re no - - -

Qui tol-lis pec-ca-ta mun - - - di, no - - - bis, Mi-

Mi - se-re-re no - - - bis,

Qui tol-lis pec-ca-ta mun - - - di, Mi-

Mi - se-re-re no - - - bis,

pp dolce *pp* *pp* *pp* *pp* *pp*

- se-re-re no - bis, Qui tol-lis pec-ca-ta mun - di, Sus - ci -

- bis, no - - bis, Qui tol-lis pec-ca-ta mun - di, Sus - ci -

- se-re-re no - bis, Qui tol-lis pec - ca - ta mun - di, Sus-ci -

Qui tol-lis pec-ca-ta mun - di, Sus - ci -

- se-re-re no - bis, Sus - ci -

Qui tol-lis pec-ca-ta mun - di, Sus - ci -

F sempre dolce *sempre dolce* *sempre dolce* *sempre dolce* *sempre dolce* *F*

un poco cresc. *p*

- pe, sus - - ci - pe de-pre-ca-ti-o-nem nos - - tram, de-pre-

- pe, sus - - ci - pe de-pre-ca-ti-o-nem nos - - tram, de-pre-

- pe, sus - ci - pe de-pre-ca-ti-o - - nem nos - tram

- pe, sus - - ci - pe de-pre-

- pe, sus - - ci - pe de-pre-ca - ti-o-nem nos - - tram

- pe, sus - - ci - pe de-pre-

ALTO....

G *mf* *Vivo.*

- ca-ti-o-nem nos - - tram. Qui se-des ad dexter - am Pa - tris,

Tranquillo.

- ca-ti-o-nem nos - - tram. Mi-se-re-

mf

Qui se-des ad dexter - am Pa - tris,

Tenor only

- ca-ti-o - - nem nos - tram. Mi-se-re-

mf

Qui se-des ad dexter - am Pa - tris,

- ca - ti-o-nem nos - tram. *G* Mi-se-re-

TUTTI.
Vivo.

espressivo

mi-se-re - - re no - - - bis. Quo - niam tu

- re no - - - bis, no - - bis. Quo - niam tu

mi-se-re - re no - - - bis.

- re no - - - bis. Quo - - niam tu

espressivo

mi-se-re - - re no - - - bis.

- re no - - - bis. Quo - niam tu

Vivo.

H

marcato

so - lus sanc - tus, tu so - lus Do - - - mi - nus,

solus sanc - tus, tu so - lus al - - tis - si -

f

Tu so - lus Do - - - minus, al - - tis - si -

TENOR.

so - lus sanc - tus, tu so - lus Do - - - minus, tu so - lus al - - - tis - si -

f

Tu so - lus Do - - - mi - nus,

so - lus sanc - tus, tu so - lus al - - - tis - si -

H

Lento. *p* Je - - su Chris - - te, *pp* Je - - su Chris - - te, *J* *Vivo.* *mp* cum
p - mus Je - - su Chris - - te, *pp* Je - su Chris - - te,
p - mus Je - - su Chris - - te, *pp* Je - - su Chris - - te,
pp *ALL.* *dolce* Je - - su Chris - - te, *mp* *ALTO.* cum
p Je - - su Chris - - te, *pp* Je - - su Chris - - te, *mp* cum
p - mus Je - - su Chris - - te, *pp* Je - - su Chris - - te,

sancto spi-ri - tu in glori-a in
dolce cum sancto spi-ri-tu *mf* De - i Pa-tris A - - men,
dolce cum sancto spi-ri-tu in glori-a De - i Pa-tris A - - men,
TENOR. *dolce* sancto spi-ri - tu, cum sancto spi-ri - tu *ALL.* in
sancto spi-ri - tu *mf* in glori-a De - i Pa-tris A - - men, in
dolce cum sancto spi-ri-tu in

poco a poco crescendo

glo-ri-a De - i Pa - tris, A - - - men, in glo-ri-a, in glo-ri-a De-

poco a poco crescendo

De - i Pa - tris, A - - - men, in glo-ri-a De-

in glo-ri-a De-

crescendo ALT.

glo-ri-a De-i Pa-tris, A - - - men, in glo-ri-a De-

glo-ri-a, in glo-ri-a De-

crescendo

glo-ri-a De - i Pa - tris, A - - - men, in glo-ri-a

f al Fine.

i Pa tris, A - - - men.

f al Fine.

- i Pa - tris, A - men, A - - - men.

f al Fine.

- i Pa - tris, Amen, A - - - men.

f al Fine. ALL.

- i Pa - tris, A - - - men.

f al Fine. *molto marcato*

- i Pa - tris, A - men, A - - - men.

f al Fine. *marcato*

A - - - men.



Credo.

Intonation (Solo.)

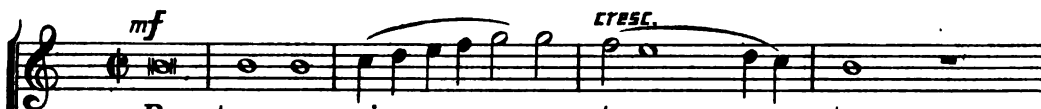


Cre - do in u - num De - - um.

Segue subito

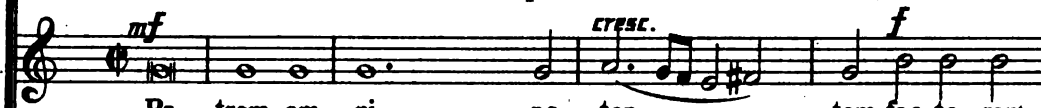
Tutti.

Soprano I.



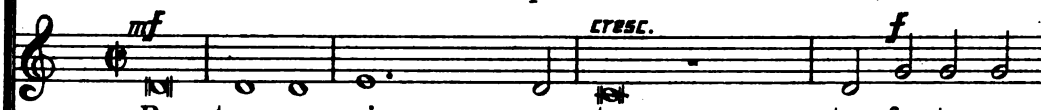
Pa - trem om - ni - - po - ten - - - tem,

Soprano II.



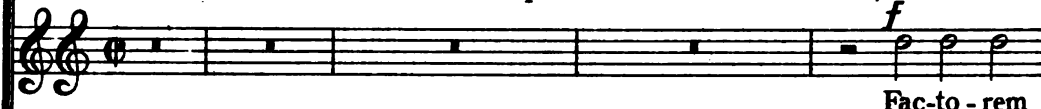
Pa - trem om - ni - - po - ten - - - tem, fac-to - rem

Contralto I.



Pa - trem om - ni - - po - ten - - - tem, fac-to - rem

Contralto II.
and
Tenor. *)



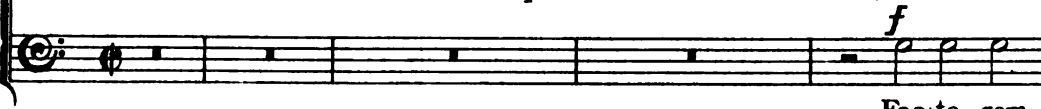
Fac-to - rem

Bass I.



Pa - trem om - ni - - po - ten - - - tem,

Bass II.



Fac-to - rem

f *Λ*

vi - si - bi - li - um om - - ni -

coe - li et ter - - rae vi - si - bi - li - um om - - ni -

coe - li et ter - - rae,

coe - li et ter - - rae, vi - si - bi - li - um om - - ni -

f *marcato* *Λ*

vi - si - bi - li - um om - - -

coe - li et ter - - - rae, vi - si - bi - li - um om - - ni -

A *mf*

- um et in - vi - - si - bi - li - um Et in u - num Domi - num et in

mf

- um Et in u - num Domi - num

mf

et in - vi - si - bi - li - um et in

mf *TENOR* *ALTO.....*

- um Et in u - num Domi - num, et in

mf

- - ni - um Et in u - num Domi - num

mf

- um et in - vi - - si - bi - li - um Et in

A

u - num Do - mi-num Je - - sum Chris - tum

Fi - li-um De-i u - ni

u - num Do - mi-num Je - - sum Chris - tum Fi - li-um De-i u - ni

u - num Do - mi-num Je - sum Chris - - tum

Fi - li-um De-i u - ni

u - num Do - mi-num Je - - sum Chris - tum

B

et ex Pa-tre na - tum an - te om-ni - a sae - cu -

ge - ni - tum et ex Pa-tre na - tum an - te om-ni - a sae - -

ge - ni - tum

et ex Pa-tre na - tum an - te om-ni - a sae - cu -

ge - ni - tum et ex Pa-tre na - tum

et ex Pa-tre na - tum an - te om-ni - a sae - cu -

B

poco a poco cresc.

- la, — De-um de De-o, De-um ve-rum, De-

poco a poco cresc.

- cu-la, De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum,

p

De-um de De-o, lu-men de lu-mi-ne, De-

ALL poco a poco cresc.

- la, lu-men de lu-mi-ne, De-um ve-rum, De-

p

De-um de De-o, De-um ve-rum,

poco a poco cresc.

- la, — lu-men de lu-mi-ne, De-

al f pesante

- um ve-rum de De-o ve-ro, ge-

f

de De-o ve-ro, ge-

cresc. f e pesante

- um ve-rum de De-o ve-ro, ge-

f

- um ve-rum de De-o ve-ro, de De-o ve-ro,

f

de De-o ve-ro, ge-

cresc. f e pesante

- um ve-rum de De-o ve-ro,

dolce
 - ni-tum non fac - tum, con - substan-ti a - lem Pa - tri, per quem

dolce
 - ni-tum non fac - tum, per quem

dolce
 - ni-tum non fac - tum, con - substan-ti a - lem Pa - tri, per quem

ALTO ALL
 con - substan-ti a - lem per quem

dolce
 - ni-tum non fac - tum, per quem

p
 con - substan-ti a - lem Pa - tri, per quem

f
 omni - a fac - ta sunt,

f
 omni - a fac - ta sunt,

f *p*
 omni - a fac - ta sunt, qui propter nos ho - mi -

ALTO
f *p*
 omni - a fac - ta sunt, qui propter nos ho - mi -

f *p*
 omni - a fac - ta sunt, qui propter nos ho - mi -

f
 omni - a fac - ta sunt,

p et prop-ter nos-tram sa - lu - tem *D*

p et prop-ter nos-tram sa - lu - tem des-cen-dit de coe -

nes et prop-ter nos-tram sa - lu - tem

nes des - cen - dit de

nes des - cen - dit de

p et prop-ter nos-tram sa - lu - tem *D*

p des - cen - dit de coe - lis. *dim.* *E pp* Tranquillo. Et in-car - na - tus

- lis, des - cen - dit de coe - lis. *dim.* *pp* Et in-car - na - tus

p des - cendit de coe - lis. *dim.* *pp* Et in-car - na - tus

coe - lis, descen - dit de coe - lis. *dim.* *pp* Et in-car - na - tus

coe - lis, Et in-car - na - tus

p des - cen - dit de coe - lis. *dim.* *pp* *E* Et in-car - na - tus

Lunga Pausa.

est de Spi - ri - tu san - cto ex Ma - ri - a vir - - gi

est de Spi - ri - tu san - cto ex Ma - ri - a vir - - gi

est de Spi - ri - tu san - cto ex Ma - ri - a vir - - gi

est ex Ma - ri - a vir - - gi

est ex Ma - ri - a vir - - gi

est de Spi - ri - tu san - cto

poco a poco cresc. ne, et ho - mo fac - - - tus est. *mf* *p*

poco a poco cresc. ne, et ho - mo fac - - - tus est. *mf* *p*

cresc. ne, et ho - mo fac - tus est. *mf* *p*

cresc. ne, et ho - mo fac - - - tus est. *mf* *p*

cresc. ne, et ho - mo fac - - - tus est. *mf* *p*

poco a poco cresc. et ho - mo fac - - - tus est. *mf* *p*

SOLO QUATUOR.

Soprano. *p dolce* Sub Ponti - o Pi - la -

Contralto. *p dolce* E - ti - am pro no - bis, sub Ponti - o Pi - la -

Tenor. *p dolce* Cru - ci - fi - xus e - ti - am pro no - bis sub Ponti -

Bass. *p dolce* Cru - ci - fi - xus e - ti - am pro no - bis

pp - - - to pas - sus et se - pul - tus est. *F f Vivo.* Et re-sur-re - xit ter - ti -

pp - - - to pas - sus et se - pul - tus est. *f* Et re-sur-re - xit ter -

pp - o Pi - la - to pas - sus et se - pul - tus est. *f* Et re-sur-re - xit ter -

pp pas - sus et se - pul - tus est. *f* Et re-sur-re - xit

fz - a di - - e Et as - cendit in coe-lum

fz - ti - a di - e Et as - cendit in coe-lum

fz - ti - a di - e secun-dum scriptu - - - ras. Et as - cendit in coe-lum se-

fz secun-dum scriptu - - - ras. Et as - cendit in coe-lum

3
2
1

se-det ad dex-teram Pa - tris; cum glo-ri -

se-det ad dex-teram Pa - tris; et i - te - rum ven-tu - rus est cum glo-ri -

det ad dex-teram Pa - tris; et i - te - rum ven-tu - rus est

et i - te - rum ven-tu - rus est

G

ff

- a, ju-di - ca - re vi - vos et mor - tu - os:

ff *dim.* *mf*

- a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non e-rit

ff *dim.* *mf*

vi - vos et mor - tu - os: cu - jus re - gni non e-rit

ff *dim.* *mf*

ju-di - ca - re vi - vos et mor - tu - os: cu - jus re - gni non e-rit

mf *dim.* *rall.* *p*

cu - jus re - gni non e - rit fi - nis, non e - rit fi - nis.

dim. *rall.* *p*

fi - nis, cu - jus re - gni non e - rit fi - nis, non e - rit fi - nis.

rall. *dim.* *p*

fi - nis, cu - jus re - gni non e - rit fi - nis.

dim. *rall.* *p*

fi - nis, cu - jus re - gni non e - rit fi - nis.

CHORUS.

f Et in Spi - ri - tum san - ctum Do - mi - - num,

f Et in Spi - ri - tum san - ctum Do - mi - - num, et vi -

f Et in Spi - ri - tum san - ctum Do - mi - num, et vi -

f Et in Spi - ri - tum san - ctum Do - mi - - num, et vi -

f San - ctum Do - mi - - num

f Et in Spi - ri - tum, et vi -

H sempre f et vi - vi - - fi - can - - tem, qui ex

sempre f - vi - fi - can - tem, et vi - vi - fi - can - tem, qui ex

sempre f - vi - fi - can - tem, qui ex

TENOR - vi - fi - can - tem, et vi - vi - fi - can - - tem, qui ex Pa -

f et vi - vi - fi - can - tem, qui ex

f - vi - - fi - can - tem, qui

H

Pa - tre Fi - li - o que pro - ce - dit, qui cum Pa -

Pa - tre Fi - li - o que pro - ce - dit, qui cum

Pa - tre Fi - li - o que qui cum Pa -

- tre Fi - li - o que pro - ce - dit, qui

Pa - tre Fi - li - o que pro - ce - dit,

ex Pa - tre Fi - li - o que qui cum Pa -

Calando. **K** *Energico.*

- tre et con -

Pa - tre et Fi - li - o si - mul a - do - ra - tur

- tre et Fi - li - o si - mul a - do - ra - tur et con -

- cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con -

si - mul a - do - ra - tur

- tre et Fi - li - o Et con -

K

Sonore.

- glo-ri - fi - ca - tur, qui lo-cu-tus est per Pro - phe - -

qui lo-cu-tus est per Pro - -

- glo-ri - fi - ca - tur, qui lo-cu-tus est per Pro - -

- ri - fi - ca - - tur, qui lo-cu-tus est per Pro - phe - -

qui lo-cu-tus est per Pro - phe - -

- glo-ri - fi - ca - tur, qui lo-cu-tus est per Pro - -

- - - tas. Et unam san - ctam ca - tho - li - cam

- phe - - tas. Et unam san - ctam ca - tho - li - cam et

- - phe - - tas. Et unam san - ctam catho-li - cam et a-po- ALTO...

- - - tas. Et unam san - ctam ca - tho - li - cam et

- tas. Et unam san - ctam ca - tho - li - cam

- - - tas. Et

et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num-bap-

a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or

-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num-bap-

a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num-bap-tis-

Con-fi-te-or u-num-bap

a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or

do - al - *f*
 - tis - ma in re-mis-si - o - - - - - nem pec -
CRSC. *f*
 u-num bap-tis - ma in re-mis-si - o - - - - - pec - ca -
CRSC. *f*
 - tis - ma in re-mis - si - o - - - - - nem pec -
 ALTO..... ALL
 - - - ma in re - mis-si - o - - - - - pec - ca to - - - rum,
f
 - tis - - - ma in re-mis-si - o - - - - - pec -
CRSC. *f*
 u-num bap-tis - ma in re-mis-si - o - - - - - nem

- ca - to - - - - - rum. Et ex - - pe - - - -

- to - - - - - rum. Et ex - - pe - cto, et

- ca - to - rum, pec - ca - to - rum. Et ex - pe - cto, et

- pec - ca - to - - - - - rum. Et ex - - pe - - - -

- ca - to - - - - - rum. Et

pec - ca - to - - - - - rum. Et ex - pe - - - - -

- cto et ex - pe - - - - cto re - sur - recti - o - nem, re - sur - re - cti - o -

- ex - pe - - - - cto re - sur - re - cti - o -

ex - pe - cto re - sur - re - cti - o - nem mor -

cto, et ex pe - - - - cto re - sur - re - cti - o - nem TENOR re - sur - re - cti - o -

ex - pe - - - - cto re - sur - re - cti - o -

- cto, et ex - pe - - - - cto re - sur - re - cti - o - nem

un poco cresc.

-nem mor - tu - o - - - rum. Et vi - tam ven - tu -

- - - nem mor - tu - o - - - rum. Et vi - tam ven -

- tu - o - - - rum. Et vi - tam ven - tu

-nem mor - tu - o - - - rum, mor - tu - o - - - rum. Et vi - tam ven -

-nem Et vi - tam ven - tu

mor - tu - o - - - - - - - rum.

ALTO

poco marcato

mf piu cresc.

- ri sae - - - cu - li, et vi - tam ven - tu - ri sae - cu - li,

- tu - ri et vi - tam ven - tu - - - - - ri sae - cu - li,

mf *cresc.*

- ri sae - - - cu - li, et vi - tam ven - tu - ri sae - - - cu -

ALL *cresc.*

- tu - ri sae - - - cu - li, et vi - tam ven - tu - ri sae - cu - li,

- ri sae - - - cu - li,

mf *cresc.*

et vi - tam ven - tu - ri sae - - - cu -

f A - - - men, A - - - men, A - - - *f al Fine*

f A - - - men, A - - - *f al Fine*

f - li, A - - - men, A - - - *f*

f A - - - men, A - - - men, A - - - *f al Fine*

f A - - - men, A - - - *f al Fine*

f - li, A - - - men, A - - - men, A - - - *f al Fine*

pesante e marcato A A A
- - - men, A - - - men.

pesante e marcato A
- - - men, A - - - men.

f al Fine A
- - - men, A - - - men.

men, - - -

marc. A A
- - - men, A - - - men.

men, - - - A - - - men.



Sanctus.

Soprano I. *P* *mf* *mf*
 San - - - - ctus, San - - - -
 Soprano II. *P* *mf*
 San - - - - ctus, San - - - -
 Contralto I. *P*
 San - - - - ctus, San - - - -
 Contralto II. *P*
 and Tenor. *) San - - - - ctus, San - - - -
 Bass I. *P* *mf*
 San - - - - ctus, San - - - -
 Bass II. *P* *mf*
 San - - - - ctus, San - - - - ctus,

*) For obvious reasons the highest portion of this part has occasionally been given to the second Alto only. The line in all cases indicates this, and rests are then given to the Tenorpart. Occasionally also the Tenor only should sing, which is indicated by rests given to the Alto part on the upper portion of the Stave. Where there are no rests, all are meant to sing. The Counter Tenors always sing with the Contraltos.

First system of musical notation. It includes a vocal line with lyrics "- ctus, San -", a piano line with a *p* dynamic, and an alto/tenor section. The alto part has lyrics "San - ctus, San -" and the tenor part has lyrics "San - ctus, San -". The piano accompaniment includes a bass line with lyrics "- ctus, San - ctus," and a lower bass line with lyrics "San - ctus, San -".

Second system of musical notation, marked with a large 'A' at the beginning. It continues the vocal and piano parts. The vocal line has lyrics "- ctus, San -". The piano line has lyrics "- ctus, San -". The alto/tenor section has lyrics "- ctus, San - ctus, San -". The piano accompaniment includes a bass line with lyrics "San - ctus," and a lower bass line with lyrics "- ctus, San - ctus,". Dynamics include *mf*, *f*, and *CRISC.* (Crescendo).

f **B** **p** **p** **p**

etus Do - mi - nus De - us Sa -

- ctus Do - mi - nus De - us Sa -

etus Do - mi - nus De - us

TENOR **dolce** **I** **I**

- ctus Do - mi - nus De - us

p **p** **p**

San - ctus Do - mi - nus De - us Sa - ba

f

San - ctus San - ctus

B **mf** **mf** **mf**

- ba - oth Do - mi - nus De - us Sa -

- ba - oth, Do - mi - nus De - us

Sa - ba - oth,

ALL. **mf** **ALTO.**

Do - mi - nus De - us Sa - ba -

A **mf** **mf**

oth, Do - mi - nus De - us

mf

Do - mi - nus De - us Sa -

C

- - - ba - oth, Do - - mi - nus De - - - us, Sa -

Sa - - - - - ba - oth, Do - - - mi - nus

P > Do - - mi - nus De - - - us Sa - - - ba - oth,

...: oth, **ALL.** **P** Do - - mi - nus, De - - - us.

P > Sa - ba - - oth, Do - - mi - nus De - - us Sa -

C

- - - - - ba - - oth Do - - mi - nus De -

C

CRISC. - - - - - ba - oth. **Animato.** **f** Ple -

CRISC. De - us Sa - - - - - ba - - oth. **f** Ple - ni sunt cœ - - - li et

CRISC. Sa - - - ba - oth. **f** Ple - ni sunt cœ - li et

CRISC. Sa - - - ba - oth. **f** Ple - ni sunt cœ - - - li et

CRISC. - ba - oth. **f** **Animato.** Ple - ni sunt cœ - - - li et ter - -

CRISC. - us Sa - - - ba - - oth.

E

a tu - - - a glo - ri - a tu -
 - a, - - - glo - ri - a tu - - - a
 ri - a tu - - a, glo - ri - a tu - - a, glo - - ri - a tu - ALTO.....
 - tu - - - - a, glo - ri - a glo - ri -
 glo - ri - a tu - - a, glo - - ri - a tu - -
 - a glo - ri - a tu - a, glo -

F *Vivo.*

a. *dim.* *p* *Vivo.* O - san - na in ex -
 glo - ri - a tu - a. *dim.* *p* O - san - na in ex -
 a *dim.*
 a, *dim.* *p* *ALL.* *p* O - san - na in ex -
 a, glo - ri a tu - a. *dim.* *Vivo.* *p* *CRESC.* O - san - na in ex -
 ri - a tu - a *dim.* *A* *F*

cel - sis, *f* O - san - na in excel - sis,
 cel - sis, *f* O - san - na in ex - cel - sis,
mf *CRESC.* O - san - na in ex - cel - sis, in ex - cel -
 cel - sis, *f* *ALTO.* *TENOR.* *I* in ex - cel -
 cel - sis, *f* O - san - na in ex - cel - sis,
 O - san - na in ex - cel - sis, *f* O -

marcato

G

sis, O - - san - - na in ex - cel - sis, O - -

O - san - na in ex - cel - sis O - san - na

sis, O - - san - na in ex - cel - sis, O - - san -

ALTO..... TENOR.

sis, O - san - na in excel - sis, ex - cel - sis, O -

na in ex - cel - sis, in ex - cel -

san - na in ex - cel - sis,

G

pesante

san - na in ex - cel - sis.

in ex - cel - sis.

pesante

- - na in ex - cel sis, ex - cel - sis.

ALTO..... ALL. *pesante*

san - na in ex - cel - sis, in ex cel - sis.

- - sis O - - san - na in ex - cel - sis.

f marcato

O - - san - na in ex - cel - sis.



Benedictus.

SOLO VOICES.

Soprano. *p* Be - ne - dic -

Alto I.
or 2nd Soprano. *p* Be - - ne - - dic -

Alto II.
or Counter Tenor. *p* Be - ne - dic - - tus

Tenor. *p* Be - - - ne - - dic - -

A dolce

- tus

dolce Be - - ne - - dic -

dolce - tus, Be - - ne -

Be - - ne - dic -

A tus

cresc. *dim.* *p*
cresc. *dim.* *p*
 - dic - - tus, Be - - ne - dic - - tus.
marcato *mf*
 - - - - - tus qui ve -
p *mf*
 Be - - ne - dic - - - - - tus qui

mf *B*
 qui ve - - - - - nit
mf
 qui ve - - - - - nit, qui
 - - - - - nit qui ve - - -
p *mf*
 ve - - - - - nit, qui ve - - - - - *B* - nit

cresc. *mp*
 qui ve - - - - - nit, in
mp
 ve - - - - - nit in no - mi -
 - nit, ve - - - - - nit
cresc. *dim.*
 qui ve - - - - - nit, qui ve - - -

dolce

no - mi - ne — Do - - - - - mi - ni,

- ne — Do - mi - ni. — Do - - - - - mi - ni,

mp dolce in no - mi - ne — Do - mi - ni, *mf marcato* in no - mi -

- nit. in

C

f in no - mi - ne — Do - mi - ni in no - mi - ne —

mf *CRISC.* in no - mi - ne — Do - mi - ni, *f* in no - mi - ne — Do - mi -

ne — Do - mi - ni, *f* in no - mi - ne — Do - mi - ni, in

CRISC. no - mi - ne, — Do - mi - ni, Do - mi - ni —

pesante

Do - mi - ni, in no - mi - ne, Do - - - - - mi - ni.

pesante - ni, in no - mi - ne, Do - - - - - mi - ni.

no - - mi - ne, Do - - - - - mi - ni.

f in no - mi - ne — Do - - - - - mi - ni.

Attacca "Usanna" (Chorus six parts.)

TUTTI.

Vivo.

Soprano I. *p* *f* *D* *f*
 O - san - na in ex - cel - sis, O - san -

Soprano II. *p* *f*
 O - san - na in ex - cel - sis, O - san -

Contralto I. *mf* *CRSC.*
 O - san - na in

Contralto II. and Tenor *p* *f* *ALTO.*
 O - san - na in ex - cel - sis, O - san - na in

Bass I. *p* *CRSC.*
 O - san - na in ex - cel - sis,

Bass II. *f*
 O - san - na in ex -

- na in ex-cel - sis, O - san -

- na in ex - cel - sis, O - san - na

ex - cel - sis, in ex - cel - sis, O - san - na

..... TENOR. ALTO.....

ex-cel - sis, in ex - cel - sis, O - san - na

f O - san - na in ex -

- cel - sis, O - san - na in

* The highest portion of this part has occasionally been given to the second Alto only. The line indicates this, and rests are then given to the Tenor part. Occasionally the Tenor only should sing, which is indicated by rests given to Alto part on upper portion of staff.

E *marcato*

-na in ex - cel - sis, O - - - san - na

in ex - - cel - - sis, O - san - - na in ex -

in ex - cel - sis, O - - - san - - na

TENOR.

in excel - - sis, ex - - cel - sis, O - san - na

marcato

- cel - sis in ex - cel - - -

ex - cel - **E** - - - sis,

pesante

in ex - cel - - - - - sis.

- cel - - - - - sis.

pesante

in ex - cel - sis, ex - - cel - - sis.

ALTO *pesante*

in ex - cel - - sis, in ex - cel - - sis.

- sis, O - - san - na in ex - - cel - - sis.

f marcato

O - - - san - na in ex - - cel - sis.



Agnus Dei.

p dolce

Soprano I. Ag - nus De - i.

Soprano II. *p dolce* Ag - - nus De -

Contralto I. *p dolce* Ag - nus De -

Contralto II. Ag - nus De -

Counter Tenor. and Tenor. ♯) Ag - - nus De -

Bass I. *p dolce* Ag - - nus De -

Bass II. *p dolce* Ag -

Legatissimo.

Ag - nus De -

- i, Ag - - nus De - i, Ag - nus De -

- i, Ag - nus, De - i,

p dolce Ag - - nus De -

- i. Ag - - nus

- nus De - i,

- i, Ag - nus De - i, qui
 - i,
 Ag - nus De - i, ALTO...
 - i, Ag - nus De - i, qui tol -
 De - i qui
 Ag - nus De - i,
 tol - lis pec - ca - ta mun - di
 qui tol - lis pec - ca - ta mun - di, qui tol -
 qui tol - lis, qui tol - lis pec -
 ALL. ALTO...
 - lis pec - ca - ta mun - di, qui
 tol - lis pec - ca - ta mun - di qui tol -
 qui tol - lis pec -

cresc. *mf* *dolce*
cresc. *mf*
cresc.
cresc. *mf*
cresc. *dolce*
cresc. *mf*
dolce
dolce
dolce
pp *ALL.* *ALTO.* *p*
dolce

TUTTI.
Vivo.

Soprano I. *D* *f*
O - san - na in ex - cel - sis, O - san -

Soprano II. *p* *f*
O - san - na in ex - cel - sis, O - san -

Contralto I. *mf* *CRISC.*
O - - san - na in

Contralto II. and Tenor †) *f* *ALTO..*
O - san - na in ex - cel - sis, O - san - na in

Bass I. *p* *CRISC.*
O - san - na in ex - cel - sis,

Bass II. *f*
O - - - san - na in ex -

- na in ex-cel - sis, O - - san -

- na in ex - cel - sis, O - san - na

ex - cel - sis, in ex - cel - sis, O - san - na

..... TENOR. ALTO.....

ex-cel - sis, in ex - cel - sis, O - san - na

O - - - san - - - na in ex -

- cel - sis, O - san - na in

†) The highest portion of this part has occasionally been given to the second Alto only. The line indicates this, and rests are then given to the Tenor part. Occasionally the Tenor only should sing, which is indicated by rests given to Alto part on upper portion of Stave.


- bis, mi - se - re - re, mi - se - re - re no -
 - cem
 - bis, mi - - so-re-re no - - bis, mi-se-re -
 - cem
 mi - se - re - re no - - - - - bis,
 ALTO.....
 - re - re no - - - - bis, mi - se - re - re
 no - bis pa - - - - cem
 - bis mi - so - re - re no -
 - cem
p
 C mi - se - re - re - re bis

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- bis, mi - se - re - re no -
 - re no - bis, mi - se - re - re no - - bis,
 mi - se - re - re no - bis, mi - se - re - re no -
 ALL. no - - bis, mi - se re - - re no-bis, mi - se -
 - bis mi - - se-re - re
 mi - se-re - re no - D.

calando
 di - mi - nu - en - do *p. rall.*
 - bis mi - se - re - re no - - bis.
dim. e calando al Fine. *p. rall.*
 mi - se - re - re no - - bis.
dim. e calando *rall.*
 - bis.
dim. e calando al Fine. ALTO. *pp.* ALL. *rall.*
 - re - re no - bis no - - bis.
dim. e calando al Fine. *p.* *rall.* *pp.*
 no - bis mi - se - re - re no - - bis.
calando
 - bis, mi - - se - re - re no - *rall.* - bis.

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